



# BOOSEY'S ARTISTIC SERIES OF PIANOFORTE PIECES

			NET
1. LENTO (Two Pierrot Pieces)	- -	Cyril Scott.	60c
2. ALLEGRO (Two Pierrot Pieces)	- -	Cyril Scott.	60c
3. "POMP & CIRCUMSTANCE," No. 1 in D		Edward Elgar.	60c
4. "POMP & CIRCUMSTANCE," No. 2 in A		Edward Elgar.	60c
5. "POMP & CIRCUMSTANCE," No. 3 in C min.		Edward Elgar.	60c
6. "POMP & CIRCUMSTANCE," No. 4 in G		Edward Elgar.	60c
7. CAPRICCIO	- - -	A. Louis Scarmolin.	50c
8. PICCOLO VALZER	- - -	A. Louis Scarmolin.	50
9. INTERLUDE ("Holiday Sketches,")	-	Clarence Lucas.	50c
10. PLAINTÉ D'AMOUR	- - -	A. Louis Scarmolin.	50c
11. THREE DANCES	- - -	Cyril Scott.	75c
12. TARANTELLA BRILLANTE	- -	A. Louis Scarmolin.	50c

*Boosey*

**BOOSEY & CO**

NEW YORK  
9 EAST 17<sup>TH</sup> ST.

LONDON, ENG.  
295 REGENT ST. W.

TORONTO  
RYRIE BLDG. YONGE ST.

©  
1916  
F. CIA  
VAT



# THE WORLD-FAMOUS "FOUR INDIAN LOVE LYRICS"

Arranged for the Pianoforte

BY THE COMPOSER-AMY WOODFORDE-FINDEN

*Allegretto*

## The Temple Bells

AMY WOODFORDE-FINDEN

Piano

Copyright MCMXIII by Boosey & Co.

Detailed description: This is the musical score for 'The Temple Bells'. It is written for piano in G major, 2/4 time. The tempo is marked 'Allegretto'. The score consists of two systems of staves. The first system has a treble and bass staff. The second system also has a treble and bass staff. Dynamics include *ff* (fortissimo), *mf* (mezzo-forte), and *p* (piano). There are also markings for *marcato il canto* and *marcato*.

*Allegro agitato*

## Less than the Dust

AMY WOODFORDE-FINDEN

Piano

Copyright MCMXIII by Boosey & Co.

Detailed description: This is the musical score for 'Less than the Dust'. It is written for piano in D minor, 2/4 time. The tempo is marked 'Allegro agitato'. The score consists of two systems of staves. The first system has a treble and bass staff. The second system also has a treble and bass staff. Dynamics include *ff* (fortissimo), *f* (forte), and *p* (piano). There are also markings for *cantando* and *cresc.* (crescendo).

*Moderato assai con molto sentimento*

## Kashmiri Song

AMY WOODFORDE-FINDEN

Piano

Copyright MCMXIII by Boosey & Co.

Detailed description: This is the musical score for 'Kashmiri Song'. It is written for piano in G major, 2/4 time. The tempo is marked 'Moderato assai con molto sentimento'. The score consists of two systems of staves. The first system has a treble and bass staff. The second system also has a treble and bass staff. Dynamics include *p* (piano), *cresc.* (crescendo), *a tempo*, and *accel.* (accelerando).

*Lento con espressione*

## Till I wake

AMY WOODFORDE-FINDEN

Piano

Copyright MCMXIII by Boosey & Co.

Detailed description: This is the musical score for 'Till I wake'. It is written for piano in G major, 2/4 time. The tempo is marked 'Lento con espressione'. The score consists of two systems of staves. The first system has a treble and bass staff. The second system also has a treble and bass staff. Dynamics include *p* (piano), *legato*, *sopra* (soprano), and *poco cresc.* (poco crescendo).

PRICE \$1.00 (NET)

BOOSEY & CO. New York, Toronto & London, Eng.

UPB



# AN INTERLUDE.

I remember the way we parted,  
The day and the way we met;  
You hoped we were both broken-hearted,  
And knew we should both forget.  
(Swinburne: "An Interlude.")

CLARENCE LUCAS, Op. 61, No. 4.

Andante espressivo ♩ : 112.

The musical score is written for piano in 3/4 time, key of B-flat major. It consists of four systems of music. The first system is marked *mf* and *Andante espressivo* with a tempo of 112. The second system includes a *cresc.* and a *p* dynamic. The third system features a *f più mosso.* dynamic. The fourth system begins with *a tempo* and includes a *p* dynamic and a *poco cresc.* marking. The score is marked with "Led." and asterisks at the end of each system.



*mf* *poco rit.* *a tempo.* *mf* *cresc.*

*poco rit.* *più mosso.* *rit.* *f* *mf* *p*

**Allegretto** ♩ = 138. *f*

*f*



First system of musical notation, measures 1-4. Treble and bass staves with dynamic markings *f* and *f*. Pedal points are indicated by "Ped." and asterisks.

Second system of musical notation, measures 5-8. Treble and bass staves with dynamic marking *ff*. Pedal points are indicated by "Ped." and asterisks.

Third system of musical notation, measures 9-12. Treble and bass staves with dynamic markings *mf*, *cres*, *cen*, *do.*, *f*, and *ff*. Pedal points are indicated by "Ped." and asterisks.

Fourth system of musical notation, measures 13-16. Treble and bass staves with dynamic markings *ff*, *rit.*, *f*, and *cantando.* Tempo I? is indicated. Pedal points are indicated by "Ped." and asterisks.

Fifth system of musical notation, measures 17-20. Treble and bass staves with dynamic markings *f* and *p*. Pedal points are indicated by "Ped." and asterisks.



First system of musical notation. The treble staff begins with a half note, followed by a half note, and then a half note. The bass staff begins with a half note, followed by a half note, and then a half note. The tempo is marked *Lento.* with asterisks. The dynamics are *cresc.*, *f più mosso.*, and *dim.*

Second system of musical notation. The treble staff begins with a half note, followed by a half note, and then a half note. The bass staff begins with a half note, followed by a half note, and then a half note. The tempo is marked *a tempo.* with asterisks. The dynamics are *poco rit.*, *mf*, and *f*.

Third system of musical notation. The treble staff begins with a half note, followed by a half note, and then a half note. The bass staff begins with a half note, followed by a half note, and then a half note. The tempo is marked *Lento.* with asterisks. The dynamics are *ff*, *f*, and *mf*.

Fourth system of musical notation. The treble staff begins with a half note, followed by a half note, and then a half note. The bass staff begins with a half note, followed by a half note, and then a half note. The tempo is marked *Lento.* with asterisks. The dynamics are *f*, *mf*, and *p*.

Fifth system of musical notation. The treble staff begins with a half note, followed by a half note, and then a half note. The bass staff begins with a half note, followed by a half note, and then a half note. The tempo is marked *Lento.* with asterisks. The dynamics are *pp*, *pp rit.*, and *pp*.



# PIANOFORTE COMPOSITIONS OF ARTISTIC MERIT:-

To Ernest Thesiger

## LENTO-NO 1 TWO "PIERROT" PIECES

CYRIL SCOTT

*Lento*

Copyright MCMIV by Boosey & Co.

## PLAINTÉ D'AMOUR

A. LOUIS SCARMOLIN, Op. 21, No 2.

Met.  $\text{♩} = 58$   
Andantino grazioso. Poco ten.  
*p molto delicato.*  
armonioso.  
Poco piu animato. Meno mosso. rit. a tempo.  
*Ben Cantato.*  
Meno mosso.  
*pp Dolce rit.*  
*Dolcissimo Legato.*  
Meno mosso.  
*rit molto.*  
cresc.  
cresc.  
dim.

Copyright MCMXVII by Boosey & Co.

## POMP AND CIRCUMSTANCE

NO 1 in D - MILITARY MARCH

EDWARD ELGAR, Op. 39  
Arr. by Adolf Schmid

*Molto Maestoso*  
*allarg.*  
*a tempo*

Copyright MCMII by Boosey & Co.

**BOOSEY & Co.**

NEW YORK  
9 EAST 17th ST.

TORONTO  
RYRIE BLDG., YONGE ST.

LONDON, (ENG.)  
295 REGENT ST., W.



# **"HOLIDAY SKETCHES"**

---

*FOR THE PIANO*

**CLARENCE LUCAS**

A SET OF SIX PIECES FOR RECREATION OR TEACHING  
WORTHY TO RANK WITH ANY MODERN PIANO ALBUM

## **CONTENTS:**

BARCAROLLA  
PRO PATRIA  
IN ALABAMA

AN INTERLUDE  
MAZURKA  
IN THE ALAMEDA

PRICE \$1.00 (NET)

---

OBTAINABLE FROM ALL MUSIC DEALERS, OR THE PUBLISHERS:

**BOOSEY & CO.,**

**9 EAST 17th STREET, NEW YORK and TORONTO and LONDON**

---

The composer of "HOLIDAY SKETCHES," was born near Niagara, in Canada, and began his musical training in Montreal. After three years in Paris, where he studied under Theodore Dubois at the famous Conservatoire, Clarence Lucas spent some time in Florence, Rome and Berlin, before he took up his abode in London for thirteen years. He came to New York to arrange the music and conduct the Orchestra for the late Richard Mansfield's "Peer Gynt" production, and has remained in America ever since.

These "HOLIDAY SKETCHES" which were written at various times during fifteen years of the composer's travels have been collected at the suggestion of the Publishers, and are now published for the first time in the confident expectation that they will win for Clarence Lucas that same recognition from the musical public which he has long enjoyed from the musical profession. The Publishers believe that the Public will have no trouble in discerning the practised hand of an experienced musician in the differentiation of styles among these characteristic pieces.

"HOLIDAY SKETCHES" are within the powers of the average amateur pianist and they are, above all else, melodic. They are unquestionably an ornament to the solid reputation of a Composer who has written orchestral works for Theodore Thomas' Symphony concerts and for several of the great orchestras of London—including Sir Henry Wood's, the London Philharmonic, the Crystal Palace,—and who has been hailed by the Toronto "Globe," as the "foremost," "our most representative," "probably the greatest" Canadian Composer.